

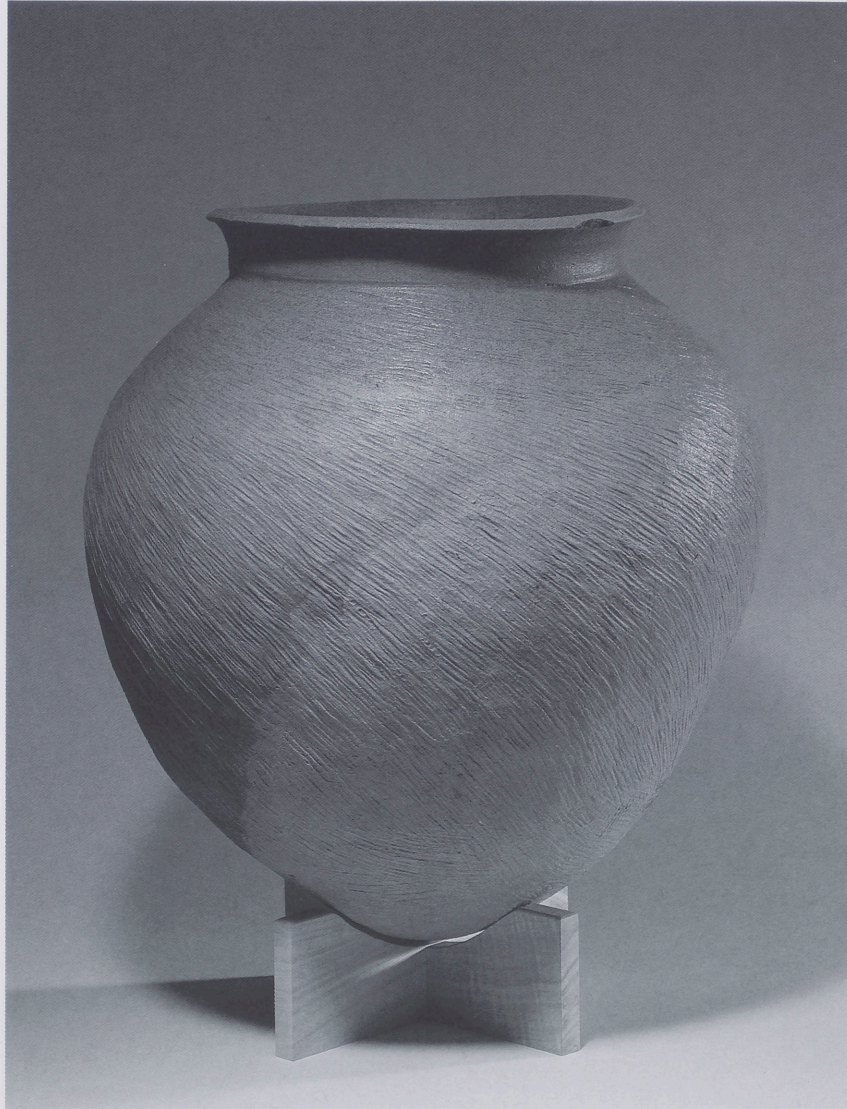
The
Cleveland
Museum
of Art

MAY

Members Magazine

Current Exhibitions

Cover: Detail of
Reading, 1873, by
Berthe-Marie-
Pauline Morisot in
Faces of Impression-
ism (The Cleveland
Museum of Art, Gift
of the Hanna Fund
1950.89)



This 14th-century
stoneware jar from
Japan's Muromachi
period is on view in
the exhibition Ink
Paintings and Ash-
Glazed Ceramics (h.
56.5 cm, d. 53 cm,
Collection of
George Gund III).

FACES OF IMPRESSIONISM: PORTRAITS FROM AMERICAN COLLECTIONS

Gallery 101, May 28–July 30

The first exhibition to demonstrate how the Impressionists created a modern form of portraiture

Organized and circulated by the Baltimore Museum of Art

The Cleveland showing is sponsored by MBNA America

LYNN GEESAMAN PHOTOGRAPHS: POETICS OF PLACE

Gallery 105, through May 24

Lyrical landscapes with rigorous formal structure

INK PAINTINGS AND ASH-GLAZED CERAMICS: MEDIEVAL CALLIGRAPHY, PAINTING, AND CERAMIC ART FROM JAPAN AND KOREA

Galleries 111–113, through May 28

The artistic culture of medieval Japan and Korea in selections from a private collection

EAST MEETS WEST: TRADITION AND INNOVATION IN MODERN JAPANESE PRINTS

Galleries 109–110, through May 28

A wealth of creative approaches to printmaking

CLEVELAND BUILDS AN ART MUSEUM, 1884–1916

Lower Level/Education, through 2000

Photos and drawings from the archives document the 1916 building's design and construction

Supported by Patron Sponsors Leigh and Mary Carter

From the Director

Dear Members,

We're preparing a wonderful summer for you. At the end of this month, all day Saturday, May 27, is the members preview for *Faces of Impressionism*. A festive party for members is at 6:00 that evening and we hope that you will come. Don't forget that tickets are required (\$25 for members, \$35 guests) and it is important that you have timed exhibition tickets to enter the show. This exhibition promises to be one of the most popular events of recent years. We have added ten extra evening and weekend hours per week to accommodate the anticipated demand for tickets, and we expect many times will sell out. As members, you enjoy free tickets and express entry into the show, but it is still important to plan your visit. For details and hints about when and how to come, see the article on page 14. Meanwhile, Sylvain Bellenger's article offers a lively introduction to this beautiful, wonderfully complex, and nuanced exhibition.

The annual Young Friends benefit party is thematically linked to the exhibition; Moonlit Monet: A Summer Soirée takes place Saturday, June 17 from 7:00 to midnight. Members of the benefit committee enthusiastically donned their dapper summer apparel on a frigid March afternoon to pose for the picture below, so you know this will be a lively event. Call the ticket center to reserve your place. Tickets are \$65.

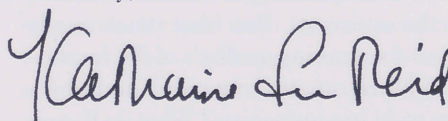
Preparations for Parade the Circle Celebration are in full swing with workshops intended to help you prepare to be in the parade, scheduled this year for Saturday, June 10. Having heard so much about this community event, I am very

much looking forward to participating.

A few events bear special mention. Our recently conserved Frans Hals *Portrait of Tieleman Roosterman* is back on view in the reinstalled old master paintings gallery, and we have arranged a celebratory weekend, the 5th through 7th, featuring a lecture by Harvard's renowned Hals expert Seymour Slive, plus a talk and a musical performance by our own conservator/lutenist Kenneth Bé. A little bit later, the fabled Kronos Quartet performs in Gartner Auditorium on Wednesday the 17th, back at the museum for the first time in 15 years. The final VIVA! concert of the year brings back the Ghazal Ensemble, who dazzled a lucky museum audience last year, in music of the Silk Road. Note that members can now purchase subscriptions to next year's Gala Music and VIVA! seasons. Members may also order tickets to selected Summer Evenings events in advance. Finally, any film buff would find a soulmate in George Gund III, who is not only a museum trustee, but the gracious lender of a wonderful selection of rare foreign-language movies we screen this month.

Take advantage of this wealth of offerings. And remember that May is a fine time to begin planning your summer at the museum.

Sincerely,



Katharine Lee Reid, Director



Please join us Saturday, June 17 at 7:00 for the Moonlit Monet benefit party. Here, several members of the Young Friends benefit committee pose in front of Monet's Waterlilies.

Faces of Impressionism



The model for *Young Woman with Peonies*, painted by Jean-Frédéric Bazille in 1870, posed for several Parisian painters. She can always be recognized by her coral earrings (National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1983.1.6).

FACES OF
IMPRESSIONISM:
PORTRAITS
FROM
AMERICAN
COLLECTIONS
May 28–July 30

Sponsored by
MBNA America.
Promotional sup-
port is provided
by The Plain
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WRMR, and
WKYC Channel 3.

Impressionism is now so well known and loved that the word has become almost a synonym for painting, as if it alone summed up the entire art. But what do we really know about the working methods of the Impressionists and their artistic formation? And which artists are truly Impressionists? What do Renoir and Degas have in common, or Berthe Morisot and Fantin-Latour?

Outside the artists' bonds of friendship and support, was there truly a school of Impressionism? The very word almost immediately suggests the art of understanding Nature. Our minds associate *Water Lilies* with the gardens at Giverny as if the painter and gardener Monet designed his gardens like a picture and his pictures like a garden. There is a little truth in this, but whoever knows the art of gardening and that of painting realizes that the two domains meet only in appearance. We are so used to equating Impressionism with landscape that the notion of Impressionist portraiture surprises us as much as a religious painting by Jackson Pollock would! Isn't portraiture the most conventional genre of painting? Isn't it limited by the necessity of resemblance? Moreover, wasn't it exhausted since the Renaissance,

when all over Europe artists experimented with every possible form—bust, full-length, portraits in an interior or landscape, portraits of the rich and powerful, of modest people, of fellow artists, of kings, or self-portraits? Finally, didn't the rapid development of photography after 1840 make the painted portrait obsolete, by achieving the absolute objectivity artists had dreamed of for so long?

Faces of Impressionism poses all these questions. The magnificent grouping of masterpieces that will arrive at the museum this month shows how these artists responded to the needs of their time in unique ways. These varied portraits present a new vision of Impressionism, and nothing illustrates better the contrasting sensibilities and development of these artists than their diverse investigations of the human face. As chronologically presented in the exhibition, their adventure begins in 1850 when Manet entered the



studio of Thomas Couture, professor at the École des Beaux-Arts in Paris. Goya and Velazquez were the fashion in Parisian studios, and the 1855 Universal Exhibition in Paris included an important section largely devoted to foreign artists. Many young painters rushed toward these new

Pierre-Auguste Renoir's early training as a ceramic decorator is evident in the transparent quality of his 1864 portrait of Romaine Lacaux (*The Cleveland Museum of Art, Gift of the Hanna Fund 1942.1065*).



In Springtime, circa 1872, Claude Monet transformed a portrait of his wife into an allegory of a season (The Walters Art Gallery, Baltimore, 1937.11).

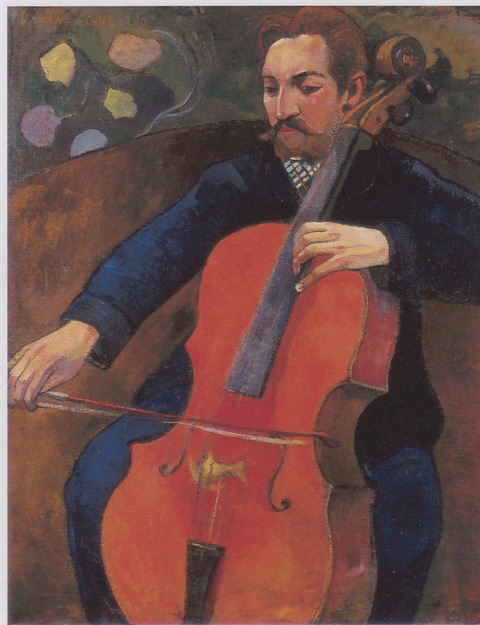
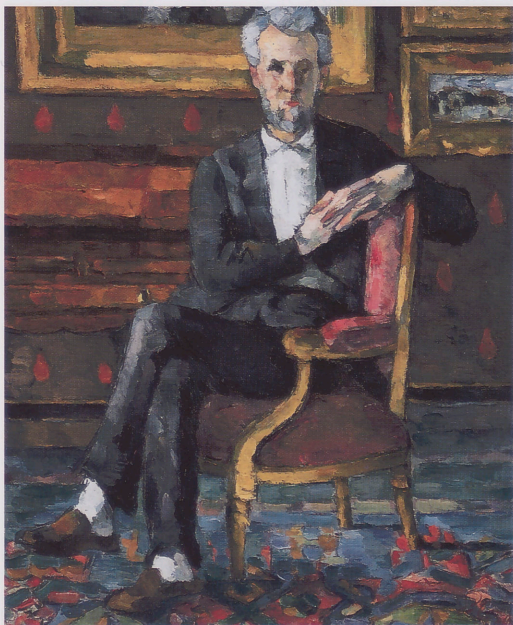
paths, Courbet and Corot showing the way and Monet and Pissarro later discovering the art of Turner in London. Ultimately the first significant exhibition took place during six weeks in April and May 1874, in the studio of the photographer Nadar, uniting Cézanne, Monet, Degas, Sisley, Morisot, Pissarro, Renoir, and others. Monet showed his 1872 picture of the port of Le Havre, *Impressions, soleil levant* (*Impressions: Rising*

Sun), and derisive critics seized upon the term, thereby baptizing the "Impressionists."

Today we love Impressionism as we love liberty, audacity, and truth against academic conventions. *Faces of Impressionism* invites us to reflect upon what pleases us and why.

■ Sylvain Bellenger, Curator of 19th-Century European Paintings

In 1877 Paul Cézanne painted the collector and supporter of the Impressionists, Victor Choquet, surrounded by his collection (Columbus Museum of Art, Howald Fund, 1950.024).



Distancing himself from the Impressionists, in 1895 Paul Gauguin painted the cellist "Upaupa" Schneklud with musical harmonies of lines and colors (The Baltimore Museum of Art, Given by Hilda K. Blaustein in memory of her late husband, Jacob Blaustein, BMA 1979.163).

Captured Likenesses

19TH-CENTURY
FRENCH
PORTRAIT
PHOTOGRAPHY
FROM THE
CLEVELAND
MUSEUM OF ART
May 27–
August 9

The desire to represent human form was an early impulse in art, and since its inception photography has involved portraiture. The early allure of the medium lay in its ability to quickly, precisely, and economically capture a likeness. During its infancy, rapid technical improvements quickly made portrait photography practical by reducing exposure times from several minutes to a matter of seconds. As photography made likenesses of family and friends readily available, distribution of portraits became widespread. The use of portraiture expanded from making individual remembrances to illustrations in literature, documentation of daily life, and reference tools for painters and sculptors. Moving from the private sphere to the public, portraits of celebrities were

extremely popular in photography's early years.

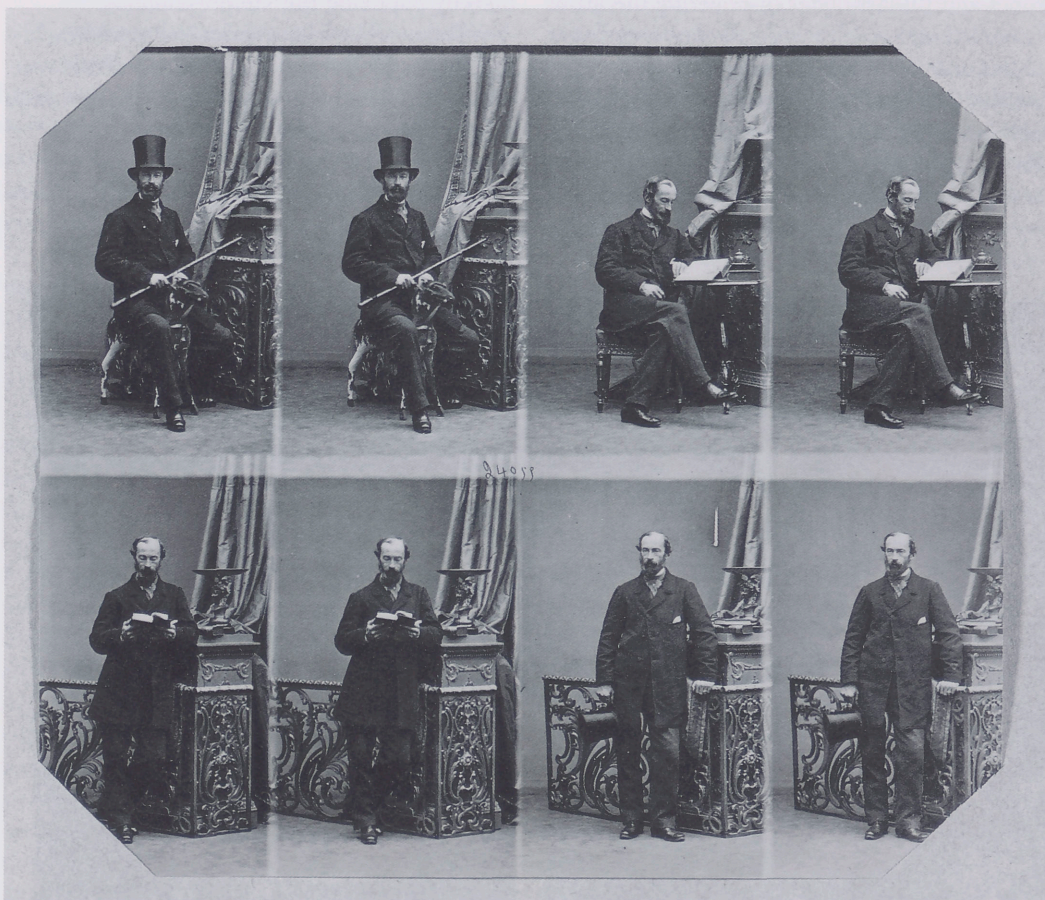
Drawn from the museum's permanent collection, the exhibition that opens later this month presents 22 works by 19 photographers, most of whom were among France's earliest photographic pioneers. They include well-born amateurs such as Louis-Adolphe Humbert de Molard (1800–1874) and Louis-Rémy Robert (1811–1882), whose personal finances allowed them to take pictures of relatives and friends solely for their own pleasure and enjoyment. Commercial photography soon became well established in France, with more than 300 businesses active in Paris alone from 1850 to 1870. Such early successful portraitists are represented by Nadar (Gaspard-Félix Tour-nachon, 1820–1910), his friend Étienne Carjat (1828–1906), Antoine-Samuel Adam-Salamon



Camille Dolard (1810–after 1884) began using daguerreotypy not long after its invention and was soon making remarkable portraits. This image from around 1843 is one of only three known full-size plates of fashionable self-portraits created by Dolard (20.5 x 15 cm, Leonard C. Hanna Jr. Fund 1997.56).

Disdéri's innovative carte-de-visite process increased the versatility of photography. These small images of a Monsieur Merlen taken in 1861 were made using a camera equipped with four lenses and an ingenious sliding plate holder that

made eight exposures during one sitting, permitting the subject to change poses as seen in this uncut sheet (albumen print from wet collodion negative, 19.9 x 23.1 cm, Gift of Paula and Robert Hershkowitz in memory of Sam Wagstaff 1995.179).





In the late 1860s, an unknown photographer inventively expanded the applications of the medium to create this rare example of early genre photography and documentation of artists at

work. Courtyard with Painters is a captivating, detail-laden study of 19th-century life (albumen print from wet collodion negative, 28.4 x 38.6 cm, John L. Severance Fund 1998.176).

(1818–1881), and André-Adolphe-Eugène Disdéri (1819–1889), who in 1854 patented the *carte-de-visite* method of producing a number of small images on a single negative. Indeed, by 1861 Disdéri's enterprise, employing 90 people to produce some 2,000 prints, reportedly made him the wealthiest photographer in the world. A third category was comprised of photographers, like Gustave Le Gray (1820–1882), who converted a pastime into an occupation.

The three most widely used early processes of making portraits are featured in the exhibition. During the 1840s in France, the dominant technique for commercial portrait photography was the daguerreotype, invented in 1839 by Louis-Jacques-Mandé Daguerre. The process provided a unique, positive picture on a polished, silver-plated copper surface that required protection by a glass cover. Its appeal came from the remarkable clarity of detail and precious quality of the object. Photographers often hand-colored their images to make them appear more natural.

A competing process, the first successful negative and positive one, was patented in 1841 by the Englishman William Henry Fox Talbot. The calotype technique produced a paper neg-

ative from which an unlimited number of positive salted paper prints could be created. A matte finish, soft focus, and broad effects of light and shadow characterized these prints. However, the appeal of the paper negative was limited to artists and amateur practitioners who responded to its atmospheric and aesthetic rendering of the sitter. Ultimately the grainy, often fugitive paper did not satisfy the public's taste for detail.

Not until 1851, when the British photographer Frederick Scott Archer introduced his wet collodion negative, was there a major breakthrough: a process that combined the fine, sharp detail of the daguerreotype and the reproducibility of the calotype negative. By the mid to late 1850s and until the early 1880s, the wet collodion negative (along with the albumen print) became the preferred tool of photographers, allowing for a huge expansion of commercial portrait photography.

In the photographic literature of the day, the popular belief was that French photographers excelled in portraiture. Indeed, their remarkable level of technical skill and artistic sensibility is clearly expressed in this exhibition. One is captivated by the aesthetic quality and historic record these creative photographs provide.

■ Tom E. Hinson, Curator of Contemporary Art and Photography

The New Baroque Galleries

The new installation of the galleries of 17th- and 18th-century European paintings was an exciting challenge. It is always enlightening—and fun—to see objects in new juxtapositions, and now this group of our noteworthy old master paintings is arranged according to contemporary historical and aesthetic criteria.

Large and impressive, the Reinberger Gallery calls for monumental works: we have been able to install some of our large baroque paintings (and sculpture) there, recalling a picture gallery in a 17th-century palace. Pictures from nearby geographic areas in Italy and elsewhere have been linked to show the crosscurrents of influence characteristic of 17th-century Europe. For example, the Neapolitan pictures reside near those made in Spain, which ruled Naples in this period. The Flemish pictures by van Dyck and Rubens hang on the same wall as Italian pictures by artists in cities visited by these painters. We hope that the room seen in its entirety will elicit a feeling for the rich artistic culture of these countries.

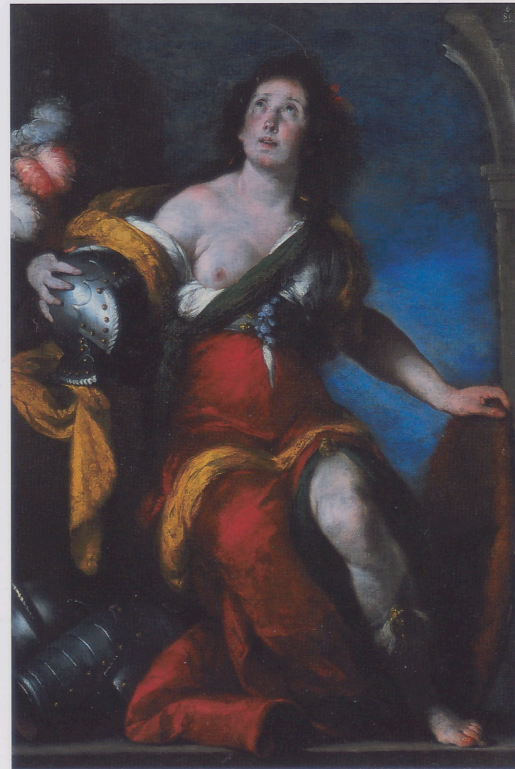


Peering beyond the Reinberger Gallery, we see the startling contrast of Dutch culture. Instead of Catholic Europe's pomp, pageantry, and references both classical and miraculous, we experience the down-to-earth, careful observation of the natural world around us. Frans Hals's *Tieleman Roosterman* may seem self-confident

and boastful, but he is shown unidealized and in the guise of a merchant, not an aristocrat. Other pictures in the gallery also portray the life, cuisine, pastimes, and landscape of 17th-century Holland.

Eighteenth-century ferment in Europe not only toppled governments but also brought about a new painting style. Both old and new are evident in gallery 222. Beautiful, idealized landscapes and religious and mythological scenes are juxtaposed with detailed, naturalistic cityscapes and still lifes, suggesting the quiet revolution away from traditional literary subject matter to what can be understood from observable reality. In few centuries can there be seen such contrasts and searches for new, meaningful artistic expression in a changing world.

The southeast corner of the newly installed Reinberger Gallery, with works by 17th-century masters. Photograph by Roger Mastroianni.



The new installation reunites some peripatetic neighbors from 17th-century Catholic Europe, whose work displays their culture's love of grandeur: the Flemish artist Anthony van Dyck painted Portrait of a Woman and Child during his residence in Genoa from 1623 to 1625 (Gift of the Hanna Fund 1954.392), and Bernardo Strozzi, a Genoa native, painted Thetis in Venice around 1635 (Gift of the Friends of The Cleveland Museum of Art 1929.133).



The new British gallery of 17th- and 18th-century art (once crammed into a small space) is dominated by portraits and richly crafted silver and ceramic objects, typical of both our collection and English art of the period. The grand, full-length British portraits that reflect the ele-

vated status of the sitter hark back to the influence of van Dyck's legacy on the island. We have chosen rich colors here and in the other galleries to show off these works, albeit not in their original environment, but in one that we hope will evoke images of the past.

■ Diane De Grazia, The Clara T. Rankin Chief Curator



The dramatic realism of Neapolitan art struck a deep chord in Spanish taste: in the Reinberger Gallery Bernardo Cavallino's Adoration of the Shepherds (above), painted in Naples around 1650 (Mr. and Mrs. William H. Marlatt Fund 1968.100), hangs near the Spanish artist Francisco de Zurbarán's tragic masterpiece Christ and the Virgin in the House at Nazareth from 1635-40 (Leonard C. Hanna Jr. Fund 1960.117).

Parade Prep Aplenty

Cleveland's unique community arts event, **Parade the Circle Celebration 2000**, steps off June 10 with the theme *Painting Songs, Weaving Rhythms*. No written words, logos, motorized vehicles (except wheelchairs), or live animals are permitted. Join the parade for \$3/person (includes water). To be listed in the printed program, register at any workshop by Sunday, May 21. Presented by the museum and University Circle Incorporated, the event is sponsored by Metropolitan Bank & Trust with generous support from The George Gund Foundation. Additional support comes from the Ohio Arts Council and the Cleveland Coca-Cola Bottling Company. Questions? Call ext. 483. Want to help? See page 14.



Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. Pick up a flyer in the main lobby.

Special Workshops

Batik your own parade costume or banner, Saturdays, May 6–June 3, 10:00–12:30. Individuals \$20 with pass. Fabric at cost.

Stilt Weekend: Want to learn to walk on stilts? Canadian parade artists Brad Harley, Ezra Houser, and Rick Simon show you how. Free to all, priority to pass holders; children must be at least 10 years old. Saturday, May 13, 1:30–4:30, and Sunday, May 14, 1:30–4:30. Pass

holders without stilts may order them only during Stilt Weekend: \$30 (yours to keep).

Try **Stilt dancing for Paraders**, Saturdays, May 20–June 3, 10:00–12:30 (novice) and 1:30–4:30 (advanced). Ezra Houser teaches stilt safety, tying, and the art of dancing on stilts. Free with workshop pass.

Basic Parade Workshops help you create your parade entry. A workshop pass entitles you to attend all basic workshops (individuals \$22, families \$60). Children under 15 must register and attend with someone older. Workshops are

Top right (this page): *The Ghazal Ensemble*

Above: Parade preparations continue

Opposite: A *Frans Hals* painting is the focal point of a week-end of lectures and performances, the 5th through the 7th. In this photo, the hand of conservator Kenneth Bé performs a delicate moustache varnish restoration.

2 Tuesday

Highlights Tour 1:30 *CMA Favorites*

3 Wednesday

Gallery Talk 1:30 *Contemporary Art*.

Lisa Robertson

Guest Lecture 6:30 *Ikkyū Sōjun: Japanese Priest, Painter, and Calligrapher*.

Donald Keene, Columbia University

Film 7:00 *A Case for the New Hangman* (Czechoslovakia, 1969, b&w, subtitles, 105 min.) directed by Pavel Juráček. One of the films "banned forever" in Czechoslovakia in 1973, this labyrinthine black comedy, freely inspired by *Gulliver's Travels*, chronicles a man's adventures in a land where unreason reigns. Admission \$6, \$4 CMA members

Japanese Music Concert 7:30 *Michael Chikuzen Gould, shakuhachi and Chieko Iwasaki, koto*. Interior garden court

4 Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 *CMA Favorites*

5 Friday

Highlights Tour 1:30 *CMA Favorites*

Basic Parade Workshop 6:00–9:00

Artists help you make masks, costumes, and giant puppets using papier mâché, cloth, and recycled materials. A workshop pass lets you attend any basic workshop (\$22/individual, \$60/family). Kids under 15 must register and attend with someone older. Fees include parade entry. Register during workshops. Call ext. 483 with questions

Conservation Lecture 6:30 *Eye to Eye with Frans Hals: An Up-close View of the Portrait of Tieleman Roosterman, Its Technique and Restoration*, Kenneth Bé, Associate Conservator of Paintings



VIVA Concert 7:30 *Music of the Silk Road: The Ghazal Ensemble*. Following their extraordinary 1998 tours, the trio is back by popular demand. Shujaat Hussain Khan of India (sitar), Kayhan Kalhor of Iran (Persian kamancheh), and the incomparable Swapn Chadhuri of India (tabla) play the evocative and sensuous songs of the Silk Road. \$23 and \$18, \$19 and \$16 CMA members

6 Saturday

Parade Workshop 10–12:30 *Batik*.

Individuals \$20 with pass (see May 5). Fabric at cost

Basic Parade Workshop 1:30–4:30

Fee. See May 5

Highlights Tour 1:30 *CMA Favorites*

7 Sunday

Basic Parade Workshop 1:30–4:30

Fee. See May 5

Gallery Talk 1:30 *The First 50 Years of 20th-Century Art*. Kate Hoffmeyer

Film 2:00 *Pastorale* (USSR, 1975, color, subtitles, 95 min.) directed by Otar Iosseliani. Almost wordless comic gem about a string quartet that visits a grubby village in Soviet Georgia. \$6, \$4 CMA members

Guest Lecture 2:00 *Frans Hals and His Portrait of Tieleman Roosterman*.

Seymour Slive, Professor Emeritus, Harvard University

Lute Recital 3:30 *Kenneth Bé, lute. Music from the Age of Frans Hals: Luteworks by Nicolas Vallet, Secretum Musarum, Amsterdam, 1615/16*

9 Tuesday

Highlights Tour 1:30 *CMA Favorites*

10 Wednesday

Gallery Talk 1:30 *The First 50 Years of 20th-Century Art*. Kate Hoffmeyer

Guest Lecture 6:30 *Japanese Medieval Ink Painting*. Barbara Ford, Metropolitan Museum of Art, New York

Film 7:00 *Photography* (Hungary, 1974, b&w, subtitles, 82 min.) directed by Pál Zolnay. Two actors impersonating traveling photographers visit a small Hungarian village. Provocative mix of fiction and reality. \$6, \$4 CMA members

Education

Thematic Gallery Talks or **Highlights Tours** leave from the main lobby at 1:30 daily. Check daily listings for specific topics.

Most **Guest Lectures** this month complement specific exhibitions or works in our collection. On Wednesday the 3rd at 6:30, Donald Keene of Columbia University presents *Ikkyū Sōjun: Japanese Priest, Painter, and Calligrapher*. On Friday the 5th at 6:30, Kenneth Bé, our associate conservator of paintings, offers *Eye to Eye with Frans Hals: An Up-close View of the Portrait of Tieleman Roosterman, Its Technique and Restoration*. On Sunday the 7th at 2:00, Seymour Slive, retired director of Harvard University's Fogg Art Museum, discusses the same painting. Barbara Ford of the Metropolitan Museum of Art offers *Japanese Medieval Ink Painting*, Wednesday the 10th at 6:30. The Ohio Arts Council sponsors a special talk on Friday the 12th at 7:00 when Helmo Hernandez, director of the Ludwig Foundation in Havana, presents *Contemporary Cuban Art*. Finally, on Friday the 26th at 7:30 is *Buddhist Ritual Performing Arts of Korea*, by the University of Hawaii's Byong Won Lee, followed by a brief presentation of music and dance (sponsored by the Korea Foundation).

Two **Musical Programs** also relate to these topics. On Wednesday the 3rd is a concert of Japanese music at 7:30 with *Michael Chikuzen Gould*, shakuhachi and *Chieko Iwasaki*, koto, in the interior garden court. And on Sunday the 7th, also in the garden court, is a lute recital at 3:30 performed by Kenneth Bé: *Music from the Age of Frans Hals: Luteworks by Nicolas Vallet, Secretum Musarum, Amsterdam, 1615/16*.

A new **Video** title begins each Tuesday and runs continuously during museum hours.

Hands-on Art

Sun-Hee Choi's monthly *All-day Drawing Workshop*, an intensive class for beginners to advanced students, is 10:30–4:00 on Saturday the 27th (\$20 for CMA members, others \$40; fee includes materials and parking).

On Sunday the 21st, we have **If These Walls Could Talk** from 2:00 to 3:00 with *The Enchanted Bread: French Folktales*, followed by a **Family Express** workshop from 3:00 to 4:30, *Art Fans*.

11 Thursday

Highlights Tour 1:30 *CMA Favorites*

12 Friday

Highlights Tour 1:30 *CMA Favorites*

Basic Parade Workshop 6:00–9:00

Fee. See May 5

Guest Lecture 7:00 *Contemporary*

Cuban Art. Helmo Hernandez, Director, The Ludwig Foundation, Havana. Sponsored by the Ohio Arts Council

New Percussion Music 7:30 *Paul Cox* with *Gabe Bolkoski*, *Robert Esler*, and *David Schotzko*. The performance opens with Paul Strand and Charles Sheeler's 1921 silent film *Manhatta* with 21st-century music written by Cox for a new metal instrument created by artist Daniel Balog. Other works include Martin Wesley-Smith's *For Marimba and Tape*, Tierrey de May's *Musique de Tables*, Toru Takemitsu's *Rain Tree*, Keiko Abe's *Variations on Japanese Children's Songs*, and Cox's *Totems* for three five-octave marimbas

13 Saturday

Parade Workshop 10–12:30 *Batik*. Fee.

See May 6

Basic Parade Workshop 1:30–4:30

Fee. See May 5.

Parade Workshop 1:30–4:30. *Stilt*

Weekend. Try walking on stilts. Parade artists Brad Harley, Ezra Houser, and Rick Simon show you how. Free to all; priority to pass holders; children must be at least 10 years old. Also Sunday, May 14, 1:30–4:30. Pass holders without stilts may order them only during Stilt Weekend: \$30 (yours to keep after safety training)

Highlights Tour 1:30 *CMA Favorites*

14 Sunday

Basic Parade Workshop 1:30–4:30

Fee. See May 5

Parade Workshop 1:30–4:30 *Stilt*

Weekend. See May 13

Gallery Talk 1:30 *20th-Century European Art Between the Wars*. Saundy Stemen

Film 2:00 *Markéta Lazarová* (Czechoslovakia, 1966, b&w, subtitles, 152 min.) directed by František Vlácil. Recently voted the greatest Czech movie ever made, this little-known epic is a mesmer-

izing medieval pageant set during the 13th century. Shot in the mountains of southern Bohemia, the film contrasts tribal barbarism and "civilized" brutality through a story of a squire's daughter who is kidnapped by a clan of robbers. Scope print! \$6, \$4 CMA members

16 Tuesday

Highlights Tour 1:30 *CMA Favorites*

17 Wednesday

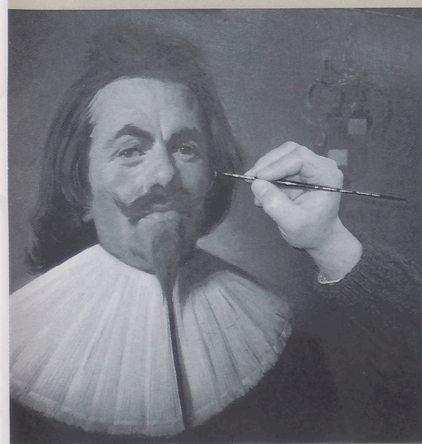
Gallery Talk 1:30 *20th-Century European Art Between the Wars*. Saundy Stemen

Film 7:00 *If I Had a Gun* (Czechoslovakia, 1972, b&w, subtitles, 90 min.) directed by Stefan Uher. A hidden gun sparks the fantasy life of an adolescent boy living in a small Slovakian village during the German Occupation of WWII. "Probably the most precise and stylized of the Czechoslovakian films to open here...A small classic." —Pauline Kael, *The New Yorker*. \$6, \$4 CMA members

Special Concert 7:30 *Kronos Quartet*.

David Harrington and *John Sherba*, violin; *Hank Dutt*, viola; *Jennifer Culp*, cello.

Since its inception in 1973, the Kronos Quartet has been a leading voice for new work. Combining a unique musical vision with a fearless dedication to experimentation, Kronos has assembled a body of work unparalleled in its range and scope of expression, and in the process has captured the attention of audiences worldwide. More than 400 works have been written or arranged for Kronos, some of which will be featured in their return to the museum when they perform works by Aleksandra Vrebalov (*Panonia Boundless*), Anibal Troilo (*Tonight Is the Night*), Rezso Seress (*Gloomy Sunday*), Terry Riley (*Cortejo Fúnebre en el Monte Diablo*, from *Requiem for Adam*), Philip Glass (five movements from *Dracula*), Harry Partch (arr. Ben Johnston) (*Two Studies on Ancient Greek Scales*), John Cage (*Totem Ancestor*), Hildegard von Bingen (arr. Marianne Pfau) (*O Virtus Sapientie*), and Steve Reich (*Triple Quartet*). \$30, \$25 CMA members, seniors, and students. Preconcert lecture at 6:30 in the recital hall



Wrapping Up This Season, Looking Forward to Next

The final **VIVA! Performance** of the season takes place on Friday the 5th at 7:30: *Music of the Silk Road: The Ghazal Ensemble*. Following an extraordinary 1998 U.S. and European tour, the trio is back by popular demand. Tickets \$23 and \$18, \$19 and \$16 for CMA members. Limited tickets available.

The 2000–01 **VIVA! festival** brings stellar artists from around the globe: *Bulgari: Music and Dance of Bulgaria*, October 20; *Flamenco de la Luna: La Macanita & Juana Amaya*, November 3; *Fado: Passion Songs of Portugal: Vocalist Mísia and Ensemble*, November 17; *Paris Combo: French Cabaret Music*, January 12; *The Sublime Art of Cambodian Royal Dances*, February 16; *The Whirling Dervishes of Damascus with Shaikh Hamza Shakkur and the Al-Kindi Ensemble*, March 9; *Magic Horses, and The Evil Eye: The Ensemble Taraf de Haidouks*, March 30; and *Sufi Devotional Music: The Qawwals of Pakistan*, April 6. Subscriptions are on sale now (\$140 and \$126 for nonmembers for eight concerts; \$120 and \$108 for CMA members for eight concerts; \$78 and \$69 for four-concert half-series subscriptions). Call the ticket center to order yours before May 15 when they go on sale to the general public. Single tickets on sale in August.

A **Special Concert** on Wednesday the 17th at 7:30 brings the renowned *Kronos Quartet*. In their return to the Cleveland Museum of Art, they perform about ten of the more than 400 works that have been written or arranged for them. Tickets \$30 and \$25.

The 2000–01 **Gala Music Series** features internationally acclaimed artists on Wednesday evenings. Purchase subscriptions before they go on sale to the general public on May 15. Appearing will be *The Ensemble Corund and Capriccio Basel*, October 4; *The Ysaye String Quartet*, November 8; *Boston Baroque*, November 15; soprano *Julianne Baird* and the *Aulos Ensemble*, December 6; baritone *Wolfgang Holzmair*, January 31; Notre-Dame organist *Olivier Latry*, March 7; the *Czech Nonet*, April 4, and *Quatuor Parisii*, April 11. Eight-concert series \$96 or \$80; any four concerts \$56 or \$48. Watch for a brochure.

Thanks! The 2000 **VIVA!** and Gala series are both sponsored by Barbara S. and Larry J. B. Robinson.

On Wednesday the 3rd is a concert of **Japanese Music** at 7:30 with *Michael Chikuzen Gould*, shakuhachi and *Chieko Iwasaki*, koto, in the interior garden court. On Friday the 12th is a **Performance of New Percussion Music** at 7:30, offered by assistant curator of musical arts *Paul Cox* and friends *Gabe Bolkoski*, *Robert Esler*, and *David Schotzko*.

Free admission, unless indicated. Programs may change. Selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of these programs, call ext. 282.

18 Thursday

Highlights Tour 1:30 *CMA Favorites*

19 Friday

Highlights Tour 1:30 *CMA Favorites*

Basic Parade Workshop 6:00–9:00

Fee. See May 5

Film 7:00 *The Last Bolshevik* (France, 1992, color/b&w, subtitles, 120 min.) directed by Chris Marker. One of the world's greatest documentary filmmakers pays tribute to another. Alexander Medvedkin (1900–1989) was a pioneering Soviet filmmaker whose revolutionary "film trains" traversed the USSR during the early days of the October Revolution. With boxcars transformed into film studios and laboratories, and passenger cars converted into moving movie theaters, these trains brought Soviet propaganda to the hinterlands. Through film clips and historical documents, Marker paints Medvedkin as a "pure" communist in a country full of "fake" ones, and sees him as a lens through which to observe 20th-century Russian history. One of the most acclaimed movies of the 1990s, but rarely seen because it was made on video. Projected from videotape. Cleveland premiere. Repeats Wednesday the 24th. Admission \$6, \$4 CMA members

20 Saturday

Parade Workshop 10–12:30 *Batik*. Fee.

See May 6

Parade Workshop 10:00–12:30

Stiltdancing for Paraders (novice). Ezra Houser teaches stilt safety, tying, and the art of dancing on stilts. Free with workshop pass. See May 5

Basic Parade Workshop 1:30–4:30

Fee. See May 5

Parade Workshop 1:30–4:30

Stiltdancing for Paraders (advanced). See 10:00

Highlights Tour 1:30 *CMA Favorites*

21 Sunday

Parma Area Day 1:00–4:00

Basic Parade Workshop 1:30–4:30

Fee. See May 5

Highlights Tour 1:30 *CMA Favorites*

If These Walls Could Talk 2:00–3:00

The Enchanted Bread: French Folktales

Family Express 3:00–4:30 *Art Fans*. Fans with painted pictures and poems are given as gifts in Japan. See the fans in the Asian galleries, then try your hand at fan painting in this hands-on, free, drop-in workshop for the whole family

23 Tuesday

Highlights Tour 1:30 *CMA Favorites*



Film

Treasures from the George Gund Film Collection

In addition to collecting fine Japanese and Korean art (on view in the show *Ink Paintings and Ash-Glazed Ceramics* through May 28), museum board member George Gund III has been an importer, distributor, and collector of foreign-language films for three decades. Gund's special interest is Eastern European films, and among the movies he has championed and acquired are some of the finest produced in the former Soviet bloc—including a number that were initially banned in their respective countries. A true film lover, he has long supported international film activities in such cities as San Francisco, New York, and Cleveland.

This month the museum screens five classics from the George Gund Film Collection, all Eastern European gems made between 1966 and 1975. Though little known in America, they have considerable reputations among movie people, and our series affords Clevelanders a rare chance to see them. The five include two Czech films, *A Case for the New Hangman* (the 3rd), a once-banned surreal allegory, and *Markéta Lazarová* (the 14th), a medieval epic recently voted the greatest Czech



movie ever made; the Slovak war fantasy *If I Had a Gun* (the 17th); *Pastorale* (the 7th), a wry culture-clash comedy from Soviet Georgia; and *Photography* (the 10th), a fascinating Hungarian movie that blends fiction and real life. Admission to each is \$6, \$4 for museum members. This series is made possible by the generosity of George Gund and various foreign film producers.

Two other May films (both Cleveland premieres) take in-depth looks at two legendary figures from film history. Soviet filmmaker Alexander Medvedkin is the subject of Chris Marker's *The Last Bolshevik* (the 19th and 24th). The late actor Marcello Mastroianni muses about his life and career in the epic-length *Marcello Mastroianni: I Remember* (the 28th and 31st). Admission \$6, \$4 CMA members.

Left: *The Kronos Quartet*

Above: Marcello Mastroianni

Below: Try walking on stilts in workshops beginning

Saturday the 13th.

24 Wednesday

Gallery Talk 1:30 *Ink Paintings and Ash-Glazed Ceramics: Medieval Calligraphy, Paintings, and Ceramic Art from Japan and Korea*. Joellen DeOreo

Film 7:00 *The Last Bolshevik* (see Friday the 19th)

25 Thursday

Highlights Tour 1:30 *CMA Favorites*

26 Friday

Highlights Tour 1:30 *CMA Favorites*

Basic Parade Workshop 6:00–9:00

Fee. See May 5

Lecture/Performance 7:00 *Buddhist Ritual Performing Arts of Korea*. Dr. Byong Won Lee, University of Hawaii, with guest performers. Sponsored by the Korea Foundation

27 Saturday

Member Preview Day *Faces of Impressionism*

Parade Workshop 10–12:30 *Batik*. Fee. See May 6

Parade Workshop 10:00–12:30 *Stilt-dancing for Paraders* (novice). See May 20

Adult Studio Class 10:30–4:00. *All Day Drawing Workshop*. Intensive class for beginners to advanced. Instructor, Sun-Hee Choi. \$20 for CMA members, others \$40; fee includes materials and parking. Limit 12. Call ext. 461 to register by Friday the 26th

Basic Parade Workshop 1:30–4:30
Fee. See May 5

Parade Workshop 1:30–4:30. *Stilt-dancing for Paraders* (advanced). See May 20

Highlights Tour 1:30 *CMA Favorites*
Member Party 6:00–11:00 *Faces of Impressionism*. Tickets required

28 Sunday

Basic Parade Workshop 1:30–4:30
Fee. See May 5

Highlights Tour 1:30 *CMA Favorites*
Film 1:00 *Marcello Mastroianni: I Remember* (Italy, 1997, color, subtitles, 199 min.) directed by Anna Maria Tatò, with Marcello Mastroianni. The late, great Italian actor reminisces about his extraordinary life and career in this fond memoir that features memorable anecdotes, film clips, and screen tests. Cleveland premiere. Repeats Wednesday the 31st. \$6, \$4 CMA members

29 Monday

Faces of Impressionism 10:00–5:00

30 Tuesday

Highlights Tour 1:30 *CMA Favorites*

31 Wednesday

Gallery Talk 1:30 *Pre-Columbian Art*. Mary Woodward

Film 5:30 *Marcello Mastroianni: I Remember*. See May 28. \$6, \$4 CMA members



Plan Your Visit to *Faces of Impressionism*

Faces of Impressionism promises to draw a great number of visitors. Here's a list of the things we've done to help enhance your visit:

Extended Exhibition Hours: The exhibition will be open ten additional hours a week beyond normal gallery hours: **Thursday and Saturday evenings until 9:00** and **Tuesdays and Sundays until 6:00**. Note that the extended hours apply only to *Faces of Impressionism*. The permanent collection hours remain as usual. The show will also be **Open Memorial Day**, Monday, May 29, 10:00–5:00.

The **Members Preview** is Saturday, May 27, 10:00–5:00. Exhibition tickets are required, so don't forget your membership card. The **Members Party** starts at 6:00 that evening. Tickets are \$25 for members, \$35 for guests. Order now to be assured of an exhibition entry time. **Members Mondays** are June 12, June 26, July 17, and July 24, 10:00–6:00. See the exhibition among members and their guests (who pay at the regular price). Audio tours are \$3, guests \$4. The café, store, and restrooms are open, but the permanent collection is closed.

Tickets (200 issued for entry every 30 minutes) are free for members. Members have express lines for tickets and entry into the exhibition. The sooner you order your tickets, the better your choices. You may buy tickets in person, through our website, or by telephone. Most tickets are available through our website: **www.clemusart.com**. Ordering by web helps reduce the volume of phone calls. A web convenience fee (approximately \$3 per ticket) is set by tickets.com. The convenience fee for **Phone Orders** is \$1 per ticket for members, \$2 nonmembers. Our ticket center saves you money, but we ask your help in spreading out the workload: please order early.

When to Come: Consider attending in the first few weeks (July will be especially busy). The slowest hours are during the extended hours; weekdays between 2:00 and 6:00; or Sunday mornings. Parking in our deck and surface lot will be a flat \$5 fee due on entry.

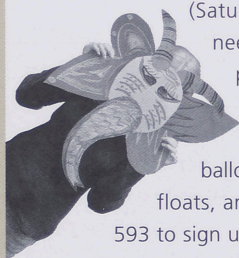
Special Note: Our neighbor, the Cleveland Botanical Garden, hosts the first *Flower Show* June 1–4. Parking will be at a premium during these days, so there will be off-site parking and shuttles running throughout the event. *From June 1 to 4, our parking areas will be reserved for CMA visitors with a Faces ticket stub and to CMA members with I.D.*

For a **Speakers Bureau** presentation, call Nancy McAfee at ext 484. Check the website or call the museum for details on **Hotel Packages** for travelers.

New Senior Parking, Parade Volunteers, and Americans in Columbus (via Paris)

Free Parking for Seniors is moving to Tuesdays from Thursdays at the end of this month. The first Tuesday will be May 30 (instead of Thursday, June 1).

To make **Parade the Circle** happen, we need lots of help from **volunteers**. Before the parade, we need help with **Poster and Flyer Distribution** (mid-May to early June) and **Workshops** (sew, maché, paint, build); and on **Parade Day** (Saturday, June 10) we need help with face painting, T-shirt and poster sales, registration and lineup, balloon arches, pulling floats, and more). Call ext. 593 to sign up or for more info.



Head down to the **Columbus Museum of Art** to see *Paris 1900: The "American School" at the Universal Exposition*, May 19–August 13. A re-creation of the American art installations from the Universal Exposition of 1900 in Paris, this exhibition features more than 60 works from the original exhibition by such American masters as Winslow Homer, George Inness, James McNeill Whistler, John Singer Sargent, William Merritt Chase, and Thomas Eakins. Their campaign to create an American school at the 1900 Exposition was a great success, and the new "École Américaine" paved the way for the ascendancy of American art in the 20th century.

Plan for a Lifetime, May 24

It has been estimated that women control 70% of the capital in the U.S. and 85% of consumer buying power. The museum's office of gift and estate planning presents a seminar focusing on the unique estate planning and financial needs and concerns of women, Wednesday, May 24 at 4:00. Learn about selecting and managing advisors, funding trusts, creating instructions for your loved ones, getting the most out of retirement plans, life insurance, and the impact of charitable gifts via wills and trusts. Men are welcome as the information will be useful to all. The seminar and parking are free.

Our discussion is led by Heather Ettinger, with Ellen Halfon and Cathi Veres, all members of the museum's Planned Giving Council. **Heather Roulston Ettinger** is a principal and director of Roulston & Company, an investment advisory firm. In 1990, she founded "Women Managing Money," a project of the Women's Community Foundation. She is active with the National Network of Women's Funds Investment Committee and is president of Laurel School's board of trustees. **Ellen Halfon** is with Jones Day Reavis & Pogue (tax group, private capital) and practices law in the areas of sophisticated estate planning and estate administration. She

lectures regularly on charitable issues.

Catherine Veres is a senior vice president of Sterling (a division of National City Bank), advising families about income and gift/estate planning, as well as investment analysis and asset allocation. She is a certified public accountant, certified financial planner, and personal financial specialist.

To learn more about the museum's planned giving programs, contact Karen Jackson, senior planned giving officer, at ext. 585. There is no charge for her services. To register for the free seminar, please return the form below, fax it to 216-231-6565, or call ext. 586. We hope to see you here!

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The **Donor Circle Program's** 450 members contribute more than \$1.4 million annually in unrestricted support for the operating budget. As an expression of our appreciation, we recognize each of the five Circle levels in the *Members Magazine*. In this issue, we acknowledge members of the **Director's Circle** (\$1,000 to \$2,499 annually).

All Circles members receive special benefits including private viewings of special exhibitions and personalized service through the individual giving programs office. If you are interested in learning more about the Donor Circles program, call Heather Sherwin at ext. 153.

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Parade the Circle Celebration

Saturday, June 10

11:00-4:00

